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New Publications.

LONGFELLOW'S "VILLAGE BLACKSMITH" ILLUSTRATED.

It has become a fashion among publishers to select some short, popular poem and reprint it as a booklet on heavy, creamy paper, with many illustrations. The practice was rather brought into disrepute when, last year, some of the trashiest verses were rescued from the oblivion of old newspapers and given a new lease of life. But there are certain poems which lend themselves very well to this treatment. "The Village Blacksmith," by Longfellow, is one of them, and we are glad that it has occurred to E. P. Dutton & Co. to make a little book of it; the engraving has been done under the supervision of George T. Andrew, by Edmund H. Garrett, Frank T. Merrill, Charles Copeland, Jessie Curtis Shepherd, Miss E. S. Tucker and F. B. Schell. While the volume is far above the average of such publications, more might have been done with so good a subject. The poem, as is generally known, has been admirably set to music, and the score could have been introduced with decorative effect. In none of the illustrations do we find the smith in action. "A mighty man is he," and he should have been represented swinging "his heavy sledge, with measured beat and slow." Instead, a page illustration is given to the imaginary "sexton ringing the village bell" with whom he is compared. This is a mistake; for it disturbs the flow of the narrative to make so much of a mere incidental figure of speech. The same objection applies to the page illustration of the lines

"It sounds to him like her mother's voice
Singing in Paradise!"

which gives Miss Shepherd the chance of drawing a pretty group of musical angels like those in a Frang Christmas-card. How much better it would have been to connect the vision with the figure of the blacksmith as, in the church, "he sits among his boys!" No less than four full pages are devoted to the single episode beginning with the line, "He goes on Sunday to the church," and ending with the imaginary song of his wife in Heaven. In this detached form the pictures quite fail to convey the spirit of the poem. Less perfunctory "illustration" and a little thoughtful originality in designing are what is needed in books of this character.

LITERARY NOTES.

"THROUGH THE MEADOWS," by Fred. E. Weatherby, although so early in the field, certainly ought to be remembered as a "holiday" book when the time comes around for presents to the little ones. E. P. Dutton & Co., the publishers, are to be congratulated on the uncommon excellence of the illustrations, especially of the colored pages with which the volume is generously provided. Miss M. E. Edwards must know and love children well to be able to draw them so well; but her work would not have been nearly so successful had she been less fortunate in having her designs put into the hands of such competent color printers as have executed those in this book. Amateur artists in search of decorative subjects for painting on silk sachets, small panels, bonbonnières, and similar ornamental objects, will find nowhere else for the sum of \$2—the price of "Through the Meadows"—so much good material. We especially commend for this purpose "Birdie Free," page 15, "Honeymaid," page 31, which would make a good pendant to it; the "Girl with the Kittens," page 39, and the dear little maid in the bedgown listening to the robin in the mistletoe, page 60. Besides the colored plates there are many vignettes by J. C. Staples, and some of these are full of decorative suggestions.

AMONG the new books announced for this autumn by Routledge & Sons is a superb edition of the HISTORY OF MANON LESCAUT AND THE CHEVALIER DES GRIEUX, by the Abbé Prévost, with 225 original illustrations and borders by Maurice Leloir, and 12 page-etchings reproduced by the Goupil process. It is uniform with the Leloir edition of Sterne's "Sentimental Journey." Kate Greenaway's latest Christmas book, MARIGOLD GARDEN, and the Greenaway almanac for 1886, are announced by the same publishers.

AMERICAN ETCHINGS, a series of twenty original works by native artists, is underlined in the fall announcements of Estes & Lauriat. The contributors include James D. Smillie, Thomas Moran, Parrish, Ferris, Garrett and others, with descriptive text printed in red and black, and biographical matter by S. R. Koehler and others. The edition is limited to 350 copies, divided as follows: 5 copies, proofs on genuine parchment, text on vellum paper, in parchment portfolio; 15 copies, proofs on satin, text on vellum paper, in satin portfolio; 40 copies, proofs on India paper, text on vellum paper, in vellum cloth portfolio; 40 copies, proofs on Japan paper, text on vellum paper, in parchment portfolio; 250 copies, proofs on Holland paper, in cloth portfolio.

VAN LAUN'S translation of "Gil Blas," in 3 volumes, with 26 etchings by Lalauze, is announced by the Lippincotts. There will be a large paper edition of 125 copies with India proofs and etchings.

THREE VASSAR GIRLS IN ITALY, by Lizzie W. Champney, with illustrations by her husband and others, is among the books announced by Estes & Lauriat. The same firm also include in their list, "Zigzag Journeys in the Levant," by H. Butterworth, with 200 new and appropriate illustrations and lithographed cover by L. Prang & Co., and superb editions of LALLA ROOKEE, LENORE, and the EVE OF ST. AGNES.

THE announcements of new books by Dodd, Mead & Co., include AN ORIGINAL BELLE, by Edward P. Roe, DRIVEN BACK TO EDEN, by the same author, and a new volume of the Elsie Series, the title of which is not given.

THE autumn list of Thomas Whittaker includes three more of his very attractive birthday gift-books, and two new works by favorite authors, HALF HOURS IN FIELD AND FOREST, by J. G. Wood, and PASTIME PAPERS, by Frederick Saunders.

ROBERTS BROS. (Boston), announce Edwin Arnold's latest work, THE SONG CELESTIAL; or, BHAGAVAD-GITA, translated from the Sanscrit, and PERE GORIOT, the first of a series of entirely new translations of Balzac's novels.

FROM SHAKESPEARE TO POPE: An inquiry into the causes and phenomena of the rise of classical poetry in England, being the lectures delivered by Edmund Gosse during his last visit to this country, is announced by Dodd, Mead & Co. The same firm have also on their list, ENGLISH ETCHERS, fifteen plates, by Murray, Strang, Chattock, Pennell, Lalanne, Toussaint, Dobie, Cooper and others. The title is a misnomer, for Pennell

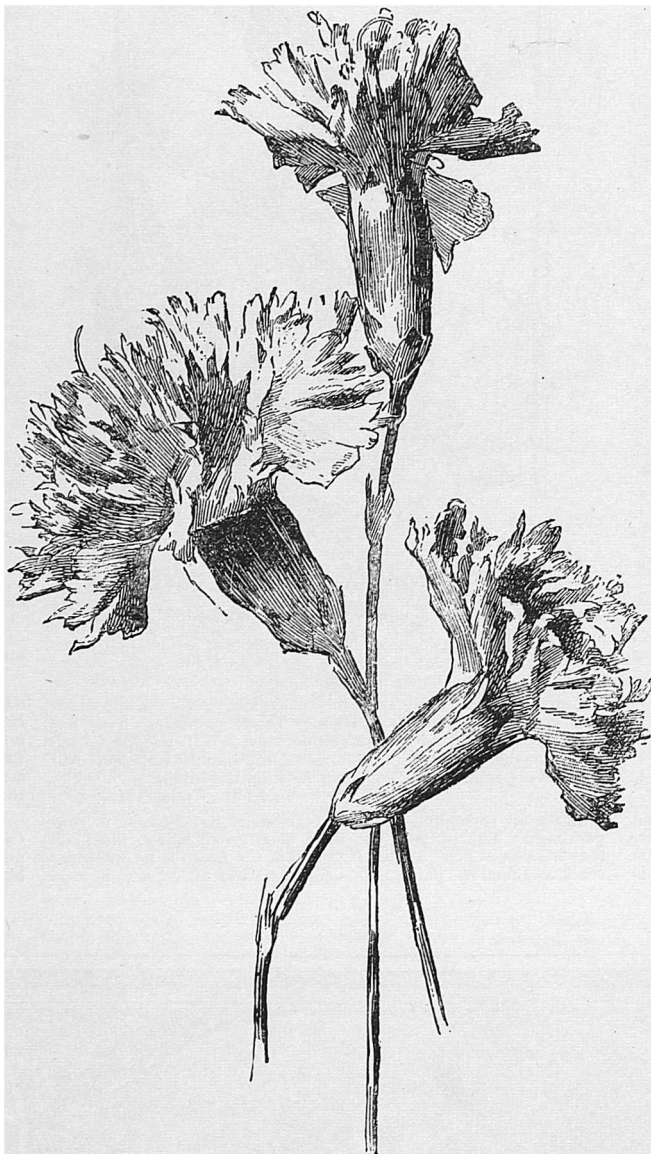
is an American, and others of the artists named are unmistakably Frenchmen. HALF A SCORE OF ETCHINGS is described as "Ten etchings by the great French artists—Appian, Daubigny, Le Page, Lançon, Martial, Buhot, Chauvel, Nehlig, Burnand, Beauverie." Burnand is a Switzer.

BRYANT AND HIS FRIENDS: SOME REMINISCENCES OF THE KNICKERBOCKER LITERATURE, by Gen. James Grant Wilson, to be published by Fords, Howard & Hulbert, will contain biographical and anecdotal sketches of Bryant, Paulding, Irving, Cooper, Dana, Halleck, Drake, Willis, Poe and Bayard Taylor.

THE POETICAL WORKS OF THOMAS BAILEY ALDRICH, with portrait of the author and eleven illustrations are announced by Houghton, Mifflin & Co., uniform in binding with the new Household edition of the poems of Longfellow, Whittier, Holmes, Lowell, and others. The same firm announces a new edition, price one dollar, of the ever-popular UNCLE TOM'S CABIN.

GEORGE J. COOMBES is to issue immediately "Vanity and Insanity of Men of Genius," by Miss Kate Sanborn, and later on in the season, "That Very Mab," a satire on English society, with introduction by Andrew Lang.

A SUPERB edition of the story of "Undine," with numerous admirable full-page chromo-lithographic illustrations, and with initials and tail-pieces printed in facsimile of the original sepia drawings, is to be seen on the counter of E. P. Dutton & Co. Evidently the publication is primarily the enterprise of some Ger-



STUDY OF CARNATIONS. BY MADELEINE LEMAIRE.

(FOR DIRECTIONS FOR TREATMENT, SEE PAGE 107.)

man publisher; but the small edition which has come to this country has English letter-press. A more attractive holiday book has never been seen in this country.

AMONG the Art Handbooks, edited by Susan N. Carter, G. P. Putnam's Sons announce the early appearance of COMPOSITION IN PICTURES. This will be the ninth of the series. The previous volumes are to be reissued in two volumes bound in cloth. The chief "holiday publications" of the firm will be the Guadalupe edition of De Amicis's SPAIN and THE SPANIARDS, in large octavo, uniform with the Zuyder-Zee edition of "Holland" of last season, with etchings and other illustrations by Gifford, Colman, Platt, Ferris and Clements, and photographs of Spanish works of art; and Roosevelt's HUNTING TRIPS OF A RANCHMAN, printed in the same royal octavo size as the "Holland" and "Spain," and, like them, illustrated with etchings and woodcuts. The latter was issued in the summer.

THE COMING STRUGGLE FOR INDIA, being an account of the encroachments of Russia in Central Asia, and of the difficulties sure to arise therefrom to England, by Arminius Vambéry, just published by Cassell & Co., will be read with interest, notwithstanding that since the volume went to press, the Salisbury administration has patched up a peace with the Government of the Czar. Disguised as a dervish, the author tells us that he travelled through Khiva, Bokhara and Samarcand. He certainly saw and heard many strange things. As one result of his observations we learn that he does not recommend the formal incorporation of Afghanistan with British India. The Calcutta Government has yet to show that it knows how to conciliate the Moslem element of the native population under its rule. Russia has

had as little trouble in assimilating the once warlike Turkomans whose territory she has annexed, as she has the Mohammedans of the Caucasus and of the Kirghis Steppes, and should she annex Afghanistan she would probably succeed much better with them than England could do. Mr. Vambéry would therefore have the British Government continue to assist the Ameer as an independent ruler, and protect his territory by arms, if necessary, from Russian encroachments.

In a handy illustrated pocket pamphlet issued by J. & R. Lamb, the well-known ecclesiastical furnishing house in Carmine Street, New York, one gets a variety of useful hints about church decoration. This is supplemented by the issue by the same firm of three larger and more fully illustrated catalogue handbooks on the subjects respectively of church furnishing, stained glass, and church embroideries. Any of these publications, we understand, is sent free of charge on application and the inclosure of a postage-stamp.

Correspondence.

HINTS IN PORTRAIT-PAINTING.

SIR: (1) Please give me a few hints on expression in portrait-painting. My portraits always have a sad or stern look, and I can't get one of them to smile. (2) In painting faces what makes them sometimes have a *hard, waxy* look? (3) Could one take lessons in portrait-painting by mail? (4) Where can I buy small, well-colored models to paint from in which I may safely follow the coloring? L. M. A., Anderson, S. C.

(1) Observe the controlling muscles of the face. In smiling, the corners of the mouth turn upward rather than downward; the lines at the outside of the corners of the mouth, running from the nose down, have much to do with the expression. In a smiling face these lines curve outward, and the nostrils are elevated. In a sad or stern face these lines become straight and the nostrils droop. In smiling, the eyes also change. The upper lid is elevated, the pupil is made very dark, and the high light of the eye should be very bright and sparkling; this is done by putting a touch of almost pure white with a small pointed sable brush. The under lid is made a little higher in the centre than at the corners of the eye, and the lines underneath follow the same direction. (2) The hard, waxy look you speak of comes from smoothing off your paint too much for one thing—another is, that the color planes are not properly observed. Each tint, light, half tint and shadow should be carefully placed in its exact form and relation to the others. These tones are not *blended* but are simply united at the edges with a clean, soft, flat bristle brush, taking care to preserve the shape of each shadow where it meets the light. (3) The Chautauqua Society of Fine Arts teaches art by correspondence. Address Mr. Frank Fowler, University Building, New York. (4) We know of no good oil-paintings of figures and heads to be hired for copying. Chromos can be had by applying to the Misses Wynne, 75 East 13th St., New York. It is better to study from life if it is possible for you to do so.

A NOVICE SKETCHING FROM NATURE.

SIR: In many of Mr. Herzog's landscapes of the upper Delaware his mountains and distances are painted very naturally. What blue and other pigments do you suppose he uses? I fitted up a sketch-box last year to sketch from nature in oils, on boards 10x17. Is the size too large? I have never had advice or instruction from any artist. I read your article on landscape painting in the Magazine at the time it was published, and several times since. It would be very instructive to me if "Artist," in his "Notes," would give a few hints on sketching from nature in oils. What colors do you recommend for distance and middle distance? T. C., Frankford, Philadelphia, Pa.

We do not know the colors used by the artist you mention. The reason the distance looked so natural probably was that it was painted directly from nature, and the values were well observed. Ten inches by seventeen is not too large for your sketches, although a little smaller canvas would be probably easier at first. In painting distant mountains the tones should be gray and indistinct; sometimes a purple or blue quality is felt. For this effect use cobalt, white, a little madder lake, ivory black, and yellow ochre. Distant foliage is painted also very gray and misty in quality. In painting foliage, use permanent blue, white, light red, yellow ochre, and ivory black. It is almost impossible to give general rules for painting from nature, as the effects are so changed by their surroundings. But there is one rule to be observed which is most important in sketching from nature, that is, to study the values as carefully as possible. Do not attempt to paint any one object without first comparing it with its surroundings. For instance, when painting the sky and distant mountains observe which is the darker or lighter? In the same way, compare the tone of the water with the sky, the rocks with the sand, and so on. In this way you will ascertain the relative values of the different objects to be painted. The colors to use in making greens for a conventional middle distance are permanent blue, cadmium, white, light red, and ivory black. For the foreground greens, use Antwerp blue, cadmium, white, vermilion, and ivory black, adding raw umber and burnt Sienna for the shadows, and omitting vermilion.

KENSINGTON PAINTING.

S. P., Andover, Mass.—What is called "Kensington painting" is done on satin, silk, velvet, or cloth with a pen, oil colors being used. The design is either sketched or transferred. On velvet it is best to use a perforated pattern, and run a brush loaded with Chinese white lightly over the holes, thus securing the outline. The colors are arranged on a palette, as if for painting in oil, but instead of brushes a special lacquered pen (Esterbrook's No. 2) is used. The color is placed in the point of the pen, which is held quite flat. Beginning with the outline, short, firm strokes are made from the outer edge toward the centre. After each stroke the color is renewed in the pen, which must be charged with exactly the right tone each time, as there is no blending or mixing of colors on the material as in ordinary oil-painting, the colors all being mixed on the palette as they are needed. The flowers are shaded as in embroidery, but all is done by strokes of the pen, imitating the effect of long stitches as nearly as possible. Small details and fine lines for which the pen seems too clumsy, may be done with a long, glass-headed steel pin such as ladies use for their bonnets. The point of this is loaded with color, and it is then used with a rolling motion, being turned round and round while

drawing it along, until the color is removed, the operator remembering always to work from the outline toward the centre. The work looks very like Kensington embroidery at a little distance, hence its name. It is, of course, done much more rapidly than needlework. No medium is used with the colors, but any delicate material may be protected by dusting over the wrong side with powdered magnesia or French chalk.

ART INSTRUCTION IN NEW YORK.

SIR: What is the price of instruction at the Academy, the Art Students' League and the Gotham Art Students' Schools? Which is the best school for one who intends to pursue art as a profession? Do not most art students generally study a season at the National Academy Schools and then at the A. S. L. Schools? N. B. G., Fort Plain, N. Y.

The Academy of Design is a Free School of Art. The Art Students' League charges from \$8 to \$12 a month, according to the classes entered. The seasons begin about the 1st of October, and close the 1st of May. Both are considered good. For information in regard to the Gotham Art School write to Walter Shirlaw, 51 West 10th St. This has always been a night school. The Art School at Cooper Institute is free. There is no such custom as you mention, of studying first at one school and then at another. We cannot undertake to decide which is best.

"TONE" AND "VALUES."

S. M., East Hampton, N. Y.—"Tone" and "Values" by no means refer to the same thing in a picture. "Tone" is the term used by artists to convey the general impression of a pervading tint irrespective of color, light or shade. Thus, a picture is said to be "low in tone" or "high in tone." A room may be rich in tone or quiet in tone, although there may be in it a variety of objects varying in color. "Values" in a picture are the comparative relations of tones (not tone) to each other, irrespective of differences in color. In making a study of a vase of flowers against a curtain, for instance, it is necessary to notice whether the value of the vase is light or dark against this background, whether the flowers as a mass are darker or lighter in value than the vase; and so on in regard to every object to be represented in the picture, the relation of one to the other must be established.

CRAYON PORTRAITURE.

I. J., Brooklyn, N. Y.—It is best to make your sketch in charcoal. To transfer it to the paper upon which the crayon portrait is to be drawn, first rub the back with charcoal, and, laying the sketch on to the new paper, go carefully over the outlines with a hard, sharp pencil or pointed stick. Remove the sketch, and the outline will appear. Take a finely pointed Conté crayon, No. 2, and go over the outline thus transferred. Next "lay in" the principal shadows in the head, dividing at first into two grand masses of light and shade, leaving all details until the whole impression is established. To lay in the shadows use a double pointed large paper stump, and use a smaller stump for details. Rub on a piece of paper a little "crayon sauce"—soft crayon powder which is sold ready for use—and charge the stump with it as you may require it, being careful not to take up too much of the powder at once. After putting in the principal shadows, it is best to discard the crayon sauce and work entirely with the pointed crayon, using in connection with it paper stumps of graduated sizes. Try to preserve the form of the shadows. Keep all the tones of your picture delicate and clean. Avoid, as much as possible, rubbing out, for it disturbs the surface of the paper and produces muddiness—a serious defect. In finishing, use the point of the crayon freely; but hatching and stippling are finicky processes not resorted to by the best artists.

PAPER FOR CRAYON PORTRAITS.

S. T., Seabright, N. J.—Either French or English heavy drawing paper may be used for crayon portraits. "Whatman's," which has what artists call a good "tooth"—a certain roughness of surface which holds the crayon—is preferred by many. White with a yellowish tinge is best. "Egg-shell paper," or "korn papier," a German paper which has a fine "tooth," is used by artists who wish to produce delicate effects with careful finish, but, as any erasure or rubbing is almost certain to spoil the drawing, the novice will do well to avoid it.

THE "BLOOM" ON OIL-PAINTINGS.

H. S., Westfield, N. J.—(1) The state of the picture does not necessarily imply that "there is something the matter with the varnish," as you suppose. It is not uncommon for good mastic varnish to "bloom." To oil the surface would make matters worse. When the "bloom" first shows itself, after the varnishing, the picture should be sponged with cold water, and first wiped with a silk handkerchief, and then gently rubbed with another one. This proceeding should be repeated about once a week, so long as there is a tendency to "blooming." Afterward, to preserve the brilliant polish of the varnish, the picture should again be rubbed gently with a soft silk handkerchief, and, if necessary, an obstinately dull spot may be breathed upon between the rubbings. (2) The addition of linseed oil to varnish to prevent "blooming," is not to be recommended. If such a mixture were used upon a picture which had not been varnished before, if the picture should afterward be cleaned, the glazing would probably all come off with the varnish.

WHEN TO VARNISH AN OIL-PAINTING.

T. F. S., Toledo, O.—Do not varnish your oil-painting for at least a year. The danger is that the surface will crack; or perhaps it may turn dark. You must be sure, too, that the colors are entirely dry. Some pigments will remain "tacky"—you can easily test the matter by putting your finger lightly on the part of the surface suspected—for more than a year after the picture has been painted. Varnishing a picture prevents the colors sinking into the canvas and increases their brilliancy. These effects can be given temporarily by the application of "retouching

oil varnish," diluted with alcohol if too thick; but even this must not be done until you are sure that the colors are dry.

WHY NEW PAINTINGS SOMETIMES CRACK.

SIR: I am in trouble. A couple of oil-paintings—landscapes—done about the middle of May are cracking. All the materials used, even the linseed oil, were Winsor & Newton's. One is on a leather board plaque, the other on a canvas. Previous to these I had painted three of the same kind of plaques



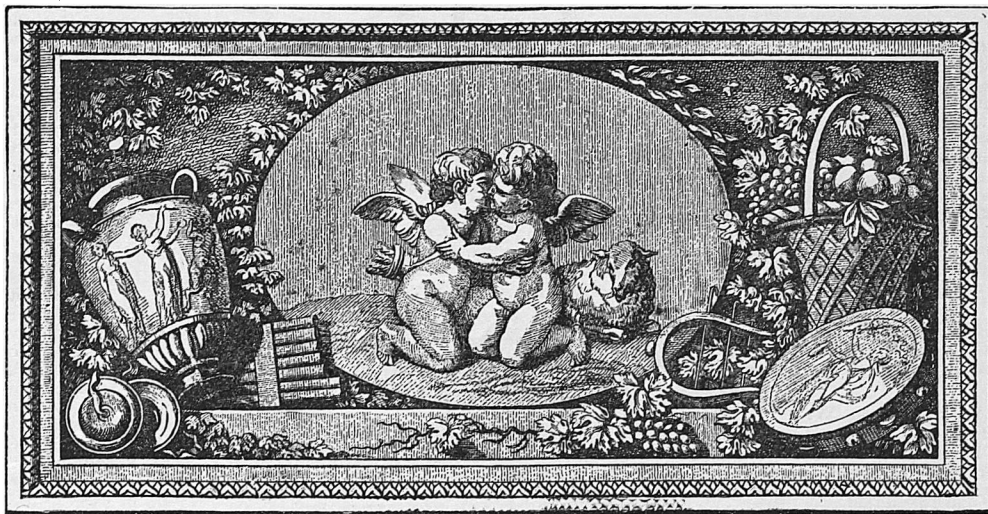
"WINTER." DECORATION FOR A CARD-CASE.

(PUBLISHED FOR A. S. B., NEW YORK. SEE "TREATMENT OF DESIGNS," PAGE 107.)

and two canvases, using the same materials, except the oil, which was supplied by a house-painter. These paintings have not cracked. I used no dryer in either case. Will you please tell me what the trouble is, for none of my friends who have had years of experience can throw any light on the subject.

L. E. M., College Hill, O.

There are several possible explanations of the cracking of your paintings. The oil may not have been good, or too much oil may have been used. Even if good oil, too much will sometimes crack and turn the paint dark. Again, if too little paint is used



DESIGN IN BOUCHER STYLE FOR OVER-DOOR DECORATION.

(PUBLISHED FOR S., ST. LOUIS, MO.)

it is likely to crack. The first painting should always be thickly put on, and allowed to dry well before proceeding to paint over it. Another explanation is, that you may have used transparent colors, such as madder lake, Antwerp blue, etc., without sufficient white and black to give them substance. When the paint is once cracked nothing will restore it but repainting.

A BACKGROUND FOR WATER-LILIES IN OILS.

MRS. J. P. P., Nashua, Ia.—A very good effect of background for your panel of water-lilies would be a tone of dark, warm greenish gray, suggesting a deep pond. The lilies would float upon the surface of this water, and throw reflections in it. Distant trees may be indicated toward the top of the canvas, as

if seen on the banks of the water. To make the dark, gray green tone of the water, use terre verte, burnt Sienna, white, a very little cadmium, Antwerp blue and ivory black. In the shadows add raw umber and a little madder lake.

SUNDRY QUERIES ANSWERED.

SERENA.—Orange red will give the brilliant color of the berries of the mountain ash.

T. S. I., Troy, N. Y.—The handling is always done the way of the petals, converging toward the centre.

H. S., Trenton, N. J.—Landscape drawing in pastels was described in The Art Amateur of August, 1882.

S. S. T., Easton, Pa.—Miss McLaughlin's general directions for painting a head on china occupied a page of The Art Amateur of July, 1883.

BARTON, Cohoes, N. Y.—The hickory design for hammered brass was published in our issue of July, 1884. The horse-chestnut design was given the following September.

"SUBSCRIBER," New York.—J. & R. Lamb have kilns for firing painted glass, and have a studio for the instruction of amateurs in the art, at their works, 53 Downing Street, New York.

S. P. J., New Orleans, La.—The stained-glass work of John Lafarge was described and illustrated with examples in the Vanderbilt houses, in the June, 1883, number of The Art Amateur.

H. S., Springfield, O.—The French term "cabochon," or "tallow-topped," is applied to the form of gem-cutting resembling a drop of tallow—presenting a convex surface without facets.

B., Plainville, Mass.—Arabian motives for wood-carving were published in our issue of July, 1883. Designs for horizontal borders which might serve your purpose were given in September, 1884.

H. S. S., Westfield, N. J.—"Practical Wood-carving for Amateurs," with illustrations, by C. H. Patchin, was begun in The Art Amateur in May, 1883, and continued in the three succeeding issues of the Magazine.

SARTOR, Clayton, N. Y.—(1) In painting the shadows of the face in your photograph use raw umber, yellow ochre, vermilion, and a little lamp-black with rose madder. A touch of cobalt in the half tints is often useful. (2) Directions for painting photographs in oil colors were given in The Art Amateur of August, 1882.

E. B. E., Bridgeport, Conn., asks "How to remove spots of mould from a crayon portrait?"—Try applying a hot iron to the back of the paper, or place the picture in the sun for some time. We know of nothing that will restore the paper if the mould has penetrated. Crayon portraits should not be kept in a damp place.

AN INQUIRER.—Crayon portraits should not be colored. If you wish to make a colored portrait in crayons, use the French pastels or colored crayons which are imported by all large dealers, with special paper for working, and are prepared conveniently for the purpose, in every shade and color needed. Do not mix water-colors and crayon.

A. S. G., Saratoga.—(1) A set of sixteen doily designs of various fruits, suitable for water-color treatment or outline needlework, was published in The Art Amateur during the months of November and December, 1883, and January and February, 1884. (2) Probably the reason your painting has cracked is that you failed to lay the colors thickly enough on the plush.

L. J. H., Brownsville, Tex.—A serviceable screen for a studio may be made by covering with Canton flannel an ordinary clothes-horse, such as may be bought for a dollar. Tack the flannel firmly to the wood on each of the panels, using brass-headed nails. Old gold, deep crimson, and olive are useful colors. A screen in a studio is usually nearly covered with loose draperies thrown over it, so that not much of the original object is visible.

H. H., Sandy Ridge, Pa.—(1) "Landscape Painting in Oil" was begun in The Art Amateur, July, 1883. (2) To paint purple pansies in oils use cobalt and madder lake toned with ivory black, white, and yellow ochre. A little cadmium, toned with raw umber, serves for the yellow centres. (3) For yellow peaches use cadmium yellow and white; shade with burnt umber and carmine tempered with the local tint; for high lights use white, ivory black, and a very little burnt Sienna.

S. S., Atchison, Kan.—(1) Kappa's conventionally treated flower designs for twelve dessert-plates, with directions for treatment, were published consecutively, beginning with the April number of 1883. (2) The Byzantine style of decoration is the elaboration of Oriental detail, grafted upon classic forms, and was in vogue with the Romans after the removal of their seat of empire to the East.

RERDITON, New York.—(1) What is known as "Etching on Linen" would be more properly called "sketching;" for the work is done in outline with indelible inks of various colors, supplied by F. A. Whiting, Wellesley Hills, Mass., who has published an illustrated book of instructions on the subject. (2) Four designs suitable for painting on photograph mats or frames were given in The Art Amateur, January, 1884.

T. S. T., Troy, N. Y.—For painting on leather in water-colors, it is only necessary to mix Chinese white with the colors to give them body. If you should conclude to use oils, it would be necessary to wash the surface with a very thin mixture of alum and mucilage, letting it dry thoroughly, before applying the colors. You could hardly find a more charming design for your letter-case than the cupid at the water's edge given in our issue of September, 1884.

H. S., Trenton, N. J.—Old china which has been "plugged" can be recognized by tapping the suspected parts with the edge of a silver coin. The true china answers with a clear ring. "Composition" gives a dead, wooden sound.

ARTHUR B., Lowell, Mass.—You will find nowhere so complete and serviceable a lesson on "pen-drawing; its elementary use by the old masters and its modern development for purposes of illustration," as that given in The Art Amateur, July, 1883, occupying many pages of letterpress, and illustration dating from

Albert Dürer to our contributor, Camille Pison, whose "Elements of Pen-drawing"—a table showing progressive stages in cross-hatching—was by no means the least valuable part of the article.

TREATMENT OF DESIGNS.

PLATE 470.—Figure designs by Edith Scannell, specially suitable for sketching on linen, outline embroidery, and similar amateur decoration.

PLATE 471.—Design for a dessert plate—"Coreopsis." A variety of coloring can be given to these flowers. For the deep yellow ones with variegated petals use orange yellow, erasing this color from that part of the petal toward the centre,

the stems, shading them with brown green. Outline with brown No. 17, and deep purple mixed.

PLATE 472.—Design for a panel or double tile—"Begonia"—by I. B. S. N. Paint the background in mottled touches, using a broad brush; make it deep in tone to bring out the light green of the leaf and the delicate tint of the flower. For background, use brown green, sometimes deepened with a very little black green, and occasionally add a little carnation to give a few brighter touches. Commence at the top of the panel with the green, slightly thinned with turpentine and a drop of lavender oil, so that the brush strokes may blend without leaving marks. Work rapidly, adding a touch of the black green and carnation here and there, and make the background color strong to the edges of leaf and flower. For the leaves use grass green,

putting in the shadows with brown green mixed with a little deep blue, being careful to leave the veins of the leaves in their first wash of grass green. The high lights and the backs of the leaves paint in grayish green; make the stems grass green, lightened with mixing yellow, and use only a delicate wash as they are light in tone. The faintest wash of carnation will serve for the flow-

ers, many of them being almost white. Make the tint deeper at the edge of the petal, and for the shadows use delicate touches of gray. The cluster of stamens should be orange yellow, and the flower-stems the same as the flowers until they join the leaf-stem. Outline all the work—the leaves, their veins and stems, and the flowers with a tint made of three parts of brown No. 17, and one part deep purple.

PLATE 473.—Monograms. H.

PLATE 474.—Old French wood-carving.

PLATE 475.—Old Spanish embroidery.

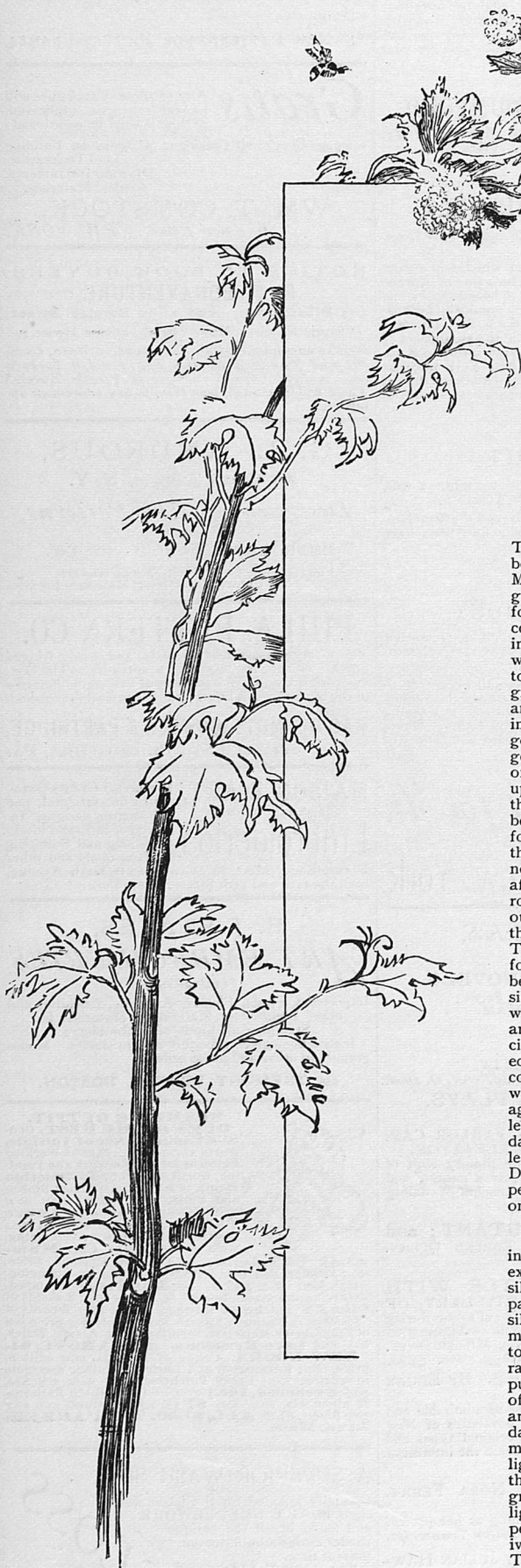
PLATE 476.—Designs for centres of altar frontals. The upper one may be executed as follows, the coloring given being suitable for either a white or a crimson altar covering: Monogram in passing, couched with gold silk on a crimson velvet ground, and edged with black cord. Circle and stems to roses forming cross, and stems and veins to leaves, gold-twist silk, couched, two rows at a time, with green; circle to be edged inside with black, and outside, as well as stems forming cross, with dark green; twining stem, terminating in veins to leaves, to be edged with gold twist. Leaves, two distinct shades of rich green, darker next to veins. Large roses, bright crimson, couched and edged with gold; straight stitches on petals, gold. Small inner roses, bright pink, edged with white silk, sewn over with gold. Centres of roses, a checkerwork of green caught down with gold. Dots about roses, large spangles. To avoid the danger of creasing or soiling the frontal by working this entire design upon it, a piece of silk, the same as the frontal and a little larger than the circle described by the points of the outer leaves, may be laid down upon the framed linen, and all the work, except the four roses, executed upon it. It will be seen, by reference to the design, that the branches of leaves close in so completely that no raw edge denoting a transfer need be manifest after the silk is cut away beyond the leaves. The roses and spangles may be drawn and worked without any difficulty while the process of transferring the rest of the design to the frontal is going on. The second design, which is especially appropriate for the white antependium for high festivals, is to be executed as follows: Monogram, white-twist silk, raised over one thick row of string and edged with pearl-purl, on a crimson velvet ground. Cross and inner circle, gold-color twist couched with orange. Outer circle, dark gold-color twist over one thick row of string, to be edged with black crochet twist. Trefails between circles, gold-color twist (same as cross) veined with real gold twist and edged with black on a blue silk ground. Two spots attached to cross against outer circle, white-twist silk edged with gold. Four large leaves (finials to cross), two distinct shades of rich green silk, darkest next the veins, to be edged with black. Flowers upon leaves, white couched with crimson, and edged with pearl-purl. Dots and centres of flowers, spangles. Curved spray from top petal of flower, passing. The whole is to be drawn and worked on stout linen and transferred afterward to the frontal.

THE graceful floral design on page 100 is specially intended for a panel decoration, but may also be used with excellent effect for decorating a small curtain or banner of India silk, to be hung in the lower sash of a window. If used for a panel, the painting may be done directly upon the wood, or upon silk, cloth, or canvas if preferred. Either oil or water-colors may be used, and the following scheme of color applies equally to both mediums: The flowers are a light delicate purple, of rather reddish quality with a ring at the centre of much darker purple, having rich yellow in the middle. The green leaves are of a medium shade of green, rather dull in quality. The buds are lighter and yellower, and the seed-pods light brown with a darker shade at the centres. If painted on canvas, or any material needing a background, make the ground a tone of rather light grayish yellow, darker, however, in value than the flowers themselves. To paint this design in oil colors, use for the background white, yellow ochre, ivory black, a little madder lake, and light cadmium. The pale purple blossoms are painted with white, permanent blue, madder lake, a little yellow ochre, and a little ivory black. In the shadows add raw umber and burnt Sienna. The dark purple rings are painted with permanent blue, white, madder lake, burnt Sienna, and ivory black. In the yellow centres use deep cadmium, white, ivory black, and a little madder lake. To paint the green leaves, use Antwerp blue, white, cadmium, light red, and ivory black. In the shadows, add raw umber and burnt Sienna, omitting light red, and using less white and cadmium. Paint the little buds with light zinobber green, cadmium, white, ivory black, and vermilion, adding burnt Sienna, Antwerp blue, and raw umber in the shadows, and omitting vermilion. Use also less white, cadmium, and zinobber green. Paint the brown seed-pods with bone brown, white, a little cobalt or permanent blue, a little ivory black, and burnt Sienna. In the deeper tones at the centre use bone brown, white, ivory black, and burnt Sienna. In the lighter touches add a little yellow ochre. In painting this design in water-colors, if silk, satin, cloth, or any such material is used, the groundwork must first be prepared with an under painting of Chinese white. All the colors should also be mixed with Chinese white before using. The colors given for painting in oil are to be used for the water-color work, with the following exceptions: For bone brown in oil colors,

substitute sepia in water-color. For madder lake in oil, use madder in water-color. For permanent blue in oil, use cobalt in water-color, and for ivory black substitute lamp-black. If the yellow India silk is used, no background is necessary. Upon such material, when painting in oil colors, mix decoline with the paint to prevent the oil from spreading.

THE carnation design on page 105 will be especially appropriate for the decoration of articles intended to assume an upright position, such as a hanging scrap-basket, a sheaf of shaving-papers, or a clothes-brush case. In such articles, a rather long and narrow panel-shaped piece is generally used for the outside, though the wall-basket may be triangular in form if preferred, the point coming at the bottom. If a background is needed, a very good effect may be produced by painting a tone of light, warm gray which has rather a slate-blue quality of color. This must be light enough to relieve well the rich red of the carnations. To paint this ground in oil colors, use white, yellow ochre, permanent blue, a little madder lake, light red and ivory black. In parts use a little raw umber and omit the yellow ochre. Paint this in a loose, suggestive way, not one hard tone all over. The green calyx is a rather warm yellow-green at the top, but takes a cooler and more silvery quality below. To paint this green use white, light cadmium, Antwerp blue, vermilion, and ivory black. In the shadows add raw umber and burnt Sienna, omitting vermilion. In the cooler tones use more ivory black and vermilion with less cadmium. To paint the red flowers, use madder lake, light red, white, and ivory black for the general tone. In the shadows add burnt Sienna and omit light red. The high lights are painted with white, vermilion, madder lake and ivory black. If needed, a little yellow ochre may be added. To paint this design in water color use the opaque colors, if the painting is for any decorative purpose, and is done on any material except regular water-color paper. For the shaving-case, however, the outside may be made of Whatman's heavy, double elephant paper, and the painting is then done with transparent washes, no white at all being used. This is a very attractive way of arranging shaving-paper and is much more artistic than the ordinary cardboard covers. When painting with opaque color, a foundation of pure Chinese white is first made, and when dry the design is painted in color directly over the white preparation. The colors are also mixed with Chinese white, to give them body. The same colors are used as those already given for oil-painting with the following exceptions: In place of madder lake, use rose madder in water-colors. For permanent blue, in oil, use cobalt. In place of bone brown use sepia, and for ivory black in oil substitute lamp-black in water-colors. With the oil colors use turpentine or decoline, if painting upon silk, satin or any such material. If canvas is used, mix turpentine with the colors for the first painting only, and after that use poppy oil for a medium.

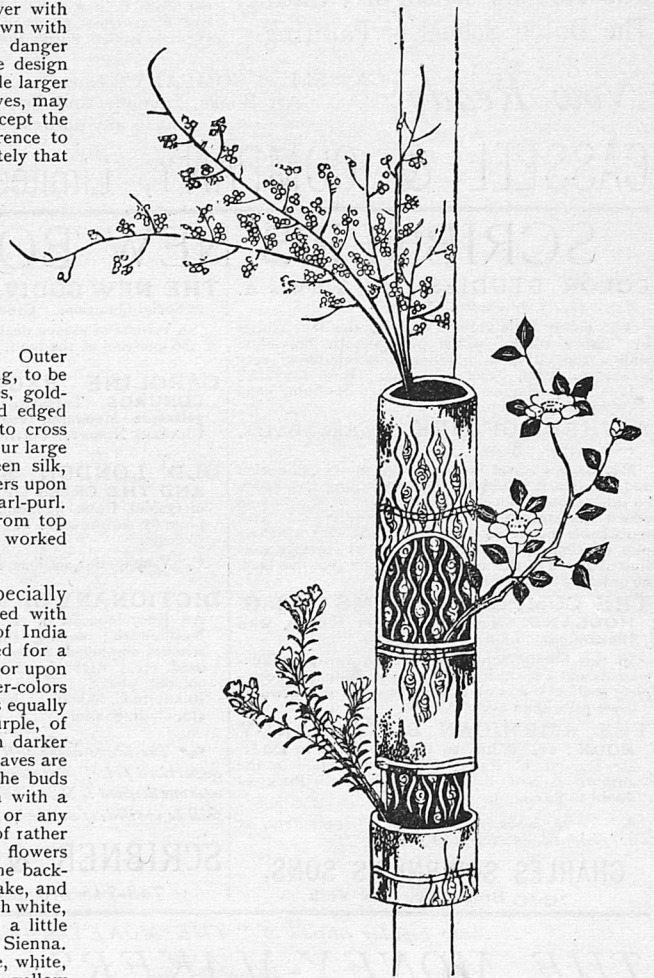
THE quaint little design on page 106 (published for A. S. B.), may be painted on fine kid, leather, silk, or satin, and used for the outside of a card-case or small shopping-bag. If used for the latter, the inclosing frame, wreathed with vines, may be omitted. In painting, the sky is made a warm shade of gray, a little darker than the tone suggested in the illustration. Against this make the falling snowflakes light in value. The transparent drapery is red, the flesh rosy and brunette in color,



SUGGESTION FOR MENU CARD DECORATION.

(PUBLISHED FOR H. T. S., JACKSONVILLE, FLA.)

where the rich reds appear. Use carnation No. 1, or deep red brown for this part of the coloring, shading with brown No. 17, and brown green. Use the same reds for the dark flowers. For pale yellow ones, use jonquil yellow or orange yellow, shading them with brown green. The centres are to be painted with deep purple, and, where the pollen is seen in spots, scratch with a penknife and put on orange yellow, shading with deep purple and brown mixed. The grass-like foliage is to be painted in grass green, shaded with brown green. Use the same colors for the leaves, adding touches of carnation at the edges and tips of them. A little carnation mixed with grass green is to be used for



JAPANESE DECORATIVE MOTIVE.

(PUBLISHED FOR J. S., CHICAGO.)

and the hair dark brown. The smoke from the fagots is darker gray than the background, and dark red and yellow flames are also seen. The frame is brown and the leaves of ivy dark glossy green, while the little doves are slate color and white. In oil colors, for the background and smoke use white, yellow ochre, burnt Sienna, cobalt, and ivory black. For the flames, use cadmium, madder lake, white, burnt Sienna and ivory black. Paint the flesh with white, yellow ochre, vermilion, madder lake, a little raw umber, and ivory black with cobalt. In the shadows add burnt Sienna, omitting vermilion. Paint the red drapery with madder lake, white, yellow ochre, ivory black, and burnt Sienna,